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For internet publishing purposes, this is an incomplete score.
If you'd like to see a full perusal score, contact Paul Carey at
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Los Astros

by Paul Carey
texts by Rosalie de Castro

for SSA chorus and piano

Los Astros

- I. Dicen que no hablan las plantas...
- II. Hay canas en mi cabeza...
- III. Los Astros

The Stars

- I. They say the plants do not speak...
- II. There is gray in my hair...
- III. The Stars

Rosalía de Castro (1837-1885) was a leading Realist poet of 19th century Spain. Her early works were written in Galician, and celebrated her love for the Galician countryside and its simple people. Later works such as *En las orilla del Sar* (*Beside the River Sar*), written in Castilian, delve more deeply into autobiographical themes – Rosalía’s pain and sadness brought on by a poor marriage, the death of one of her children, Castilian domination of her beloved Galicia, and her slow but gradual progression toward death from cancer.

Her lyrical depth, amazing use of meter, and her way of suddenly turning subjects on end exerted considerable influence on modern Spanish poets.

Performance Notes:

In general there are two archetypes here of Iberian music: one is very forceful, dynamic and strongly accented – the other is very fluid, smooth and *rubato*. One style embraces the fullness, joy, and rhythm of life, the other embraces sadness and resignation. To convey de Castro’s texts one must understand how these ideas intertwine. Her poetry is quite autobiographical – she *is* the madwoman who dreams of a world of wonder, yet is perpetually forced to return to the harsh realities of her life. She embraces both natural beauty and the understanding that this beauty, especially in its human form, will wither. It is this duality in her poetry that has fascinated all who read her texts.

De Castro gave no titles to her poems. I have taken the liberty of giving titles to this choral song cycle and its parts. In *En las orillas del Sar* the text for this particular poem is presented on a single page with an obvious tripartite form. In order to convey this sense of a single poem with three subdivisions, I would suggest only very slight breaks in performance between the three movements. These very short breaks will also help the listener hear the musical connections from one movement to the next.

Upon inspection, it is obvious that the piano part is integral to this piece. It should not be considered an “accompaniment” and should be played boldly and with fairly heavy pedaling. There are a number of wide reaches – in general they were not conceived as rolled chords.

I. Dicen que no hablan las plantas

Dicen que no hablan las plantas, ni las fuentes, ni los pájaros,
Ni el onda con sus rumores, ni con su brillo los astros,
Lo dicen, pero no es cierto, pues siempre cuando yo paso,
De mí murmuran y exclaman: - Ahí va loca soñando
Con la eterna primavera de la vida y de los campos,
Y ya bien pronto, bien pronto, tendrá los cabellos canos,
Y ve temblando, aterida, que cubre la escarcha el prado.

II. Hay canas en mi cabeza

Hay canas en me cabeza, hay en los prados escarcha,
Mas yo prosigo soñando, pobre, incurable sonambula,
Con la eterna primavera de la vida que se apaga
Y la perenne frescura de los campos y las almas,
Aunque los unos se agostan y aunque las otras se abrasar.

III. Los Astros

Astros y fuentes y flores, no murmureis de mis sueños,
Sin ellos, ¿cómo admiraros ni cómo vivir sin ellos?

- from *En las orilla del Sar (Beside the river Sar)*

I. They say the plants do not speak

They say the plants, streams, and birds do not speak,
Nor do the murmuring waves or the brilliant stars,
So they say, but it is not true, whenever I pass,
They whisper about me and exclaim: - There she goes, the madwoman,
Dreaming of life's eternal spring and of open fields,
But all too soon her hair will turn white,
And, trembling with cold, she will see the frost covering the meadow.

II. There is gray in my hair

There is gray in my hair like the frost in the meadow,
But I, incurable sleepwalker, keep on dreaming
Of life's eternal springtime that is fading,
Of fresh fields and young souls,
Though the fields become scorched and souls consumed with passion.

III. The Stars

Stars, streams, flowers! Do not fault my dreams –
Without them, how could I admire you, or even live?

Dicen que no Hablan las Plantas...

text Rosalie de Castro

Paul Carey

The musical score is arranged for Soprano I, Soprano II, Alto, Piano, and a vocal ensemble consisting of Soprano I (SI), Soprano II (SII), and Alto (A). The score is in 4/4 time with a tempo of 120 beats per minute. The key signature is one sharp (F#). The score is divided into two systems, each containing five measures. The vocal parts are mostly silent, with the Alto part in the second system singing the lyrics: "Di - cen que no hab - lan las plan - tes". The piano accompaniment features a complex rhythmic pattern with many accidentals and dynamic markings such as *f*, *mf*, and *f*. A large diagonal watermark reading "FOR PERUSAL ONLY DO NOT COPY" is overlaid on the score.

11 12 13 14 *f*

SI
Di - cen que no

SII
f
Di - cen que no hab - lans las plan - tes

A
ni las fuen - tes ni los pa - ja - ros Di - cen que no

Pno.
11 12 13 14
pedalling simile- heavy and blurred

15 16 17

SI
hab - lans las plan - tes ni las fuen - tes

SII
ni las fuen - tes ni los pa - ja - ros ni las fuen - tes

A
hab - lans las plan - tes ni las fuen - tes

Pno.
15 16 17

18 21 22 23

SI
ni_los_pa - ja - ros ni los pa-ja-ros ni el on - da con sus ru -

SII
ni_los_pa - ja - ros ni los pa-ja-ros ni el on - da con sus ru -

A
ni_los_pa - ja - ros ni los pa-ja-ros ni el on - da con sus ru -

Pno.

resume normal pedalling

24 25 27 28

SI
mor - es ni con su bril - lo los as - tros

SII
mor - es ni con su bril - lo los as - tros

A
mor - es ni con su bril - lo los as - tros lo di - cen

Pno.

dim. Rallentando

♩ = 84
♩ = 60

30 31 *mp* 33 3 34 35

SI
 pues siem-pre cuan-do yo pa - so

SII
mp pe - ro no es cier - to pues siem-pre cuan-do yo pa - so

A
mp pe - ro no es cier - to pues siem-pre cuan-do yo pa - so *p* de mi mur-mur-an mur-mur-an

Pno.
mp

30 32 34

36 37 38

SI

SII
p mur - mur - an mur - mur - an

A
 mur-mur - an mur-mur - an mur-mur - an mur-mur - an mur-mur - an mur-mur - an mur-mur - an

Pno.

38

(Sub)

II. Hay canas en mi cabeza...

text by Rosalia de Castro

Paul Carey

Sadly, with Rubato $\text{♩} = 63$

mf

Soprano 1

Hay ca - nas en mi ca - be - - - za

Soprano 2

Hay ca - nas en mi ca - be - - - za

Alto

Hay ca - nas en mi ca - be - - - za

Piano

S1

hay en los pra - do e - scar - cha

S2

hay en los pra - do e - scar - cha

A

hay en los pra - do e - scar - cha

Pno.

mm. 10-first half of m. 26: divide into three equally voiced groups,
preferably set apart spatially, resume normal SSA sections with pickups to m. 27

9

S1 *mp* *molto legato* mas yo pro - si - go son - an - do in - cur -

S2 *mf* po - bre

A

Pno. *mp* *8va* *8va* *8va* *8va*

12

S1 a - ble son - am - bu - la = 88

S2

A *ff* con la'e - ter - na pri - ma - ver - a

Pno. *ff* *8va* *8vb* *Red.*

16 **Ritardando** **Tempo I**
mp
 S1 mas yo pro - si - go son -
 S2 *f* po - bre
 A

16 **Ritardando** **Tempo I**
p *8va*
 Pno. *sfz* *f* *mp*
 Led. simile

19 **Tempo I**
 S1 an - do in - cur - ab - le so - nam - bu - lo $\bullet = 88$
 S2 *mf* po - bre
 A *ff* con la'e - ter - na
 Pno. *8va* *ff* *8vb* Led.

III. Los Astros

text by Rosalia de Castro

Paul Carey

Allegro $\bullet = 120$

The musical score is divided into four systems. The first system is for the Piano, with a treble and bass staff. The treble staff has a tempo marking of $\bullet = 120$ and a dynamic marking of *f*. The second system is for the Pno. (Piano), with a treble and bass staff. It includes a triplet of eighth notes and a *Rit.* (Ritardando) marking. The third system contains three vocal staves labeled S, S, and A, each with the lyrics "A - stros". The top vocal staff has a tempo marking of $\bullet = 108$ and a dynamic marking of *f*. The bottom vocal staff has a tempo marking of $\bullet = 120$. The fourth system is for the Pno. (Piano), with a treble and bass staff. It includes a tempo marking of $\bullet = 108$ and a dynamic marking of *f*. A watermark "FOR PERUSAJAH DO NOT COPY" is visible across the score.

9 *mp* $\bullet = 72$ *mf*

S As - tros y fuen-tes As-tros y fuen-tes y flor - es

S As-tros y fuen-tes y fuen-tes y flor - es

A As - tros y fuen-tes y flor - es fuen-tes y flor - es

Pno. *Rit.* $\bullet = 72$ *mp* *mf*

15 *dolce* *Rit.* *Allegro* $\bullet = 120$

Pno. *molto legato* *mf subito*

8vb

19

Pno.

22

S

S

A

As - tros fuen - tes flor - es as - tros

Pno.

mf

25

S

S

A

no mur-mur - eis de mi sue - no no mur-mur -

no mur-mur - eis de mi sue - no no mur-mur -

fuen - tes flor - es as - tros fuen - tes flor - es

Pno.

marcato f

28 $\text{♩} = 60$ *ff* no dim.

S
eis de mis sue - no sin el - los

S
eis de mis sue - no sin el - los

A
as - tros

Pno. *ff*

28 $\text{♩} = 60$ *ff* *va*-----

31

S

S

A

Pno. *ff* *sffz* subito *p* subito *f*

31